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ABSTRACT

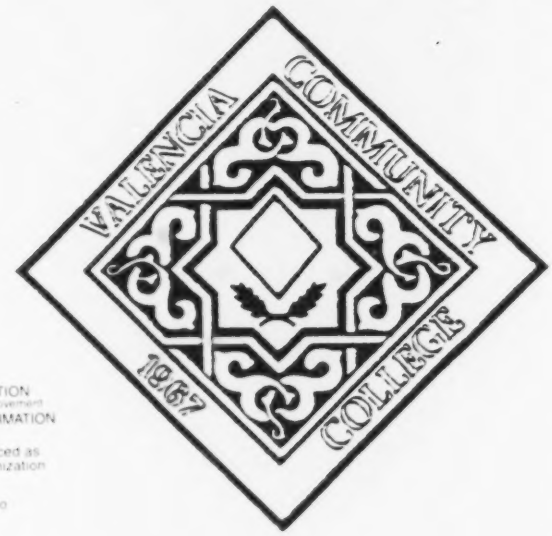
The Osceola Campus (OC) of Valencia Community College, in Florida, has created a three-part faculty development program that is designed to meet the needs of campus faculty, the majority of whom are not tenured or tenure-track, while operating within OC's strict budget constraints. The first branch of the program focuses on creating an intellectual community and stresses scholarly discourse and cultural enrichment by providing instructors with opportunities to discuss topics such as mathematics, theater, poetry, ethics, multiculturalism, and literary theory. The second branch, developing the instructional community, works to strengthen collegiality between full- and part-time instructors; sharpen teaching skills through providing specific advice on teaching strategies such as collaborative learning, holistic grading, and classroom management; and provide feedback and reinforcement to temporary and part-time faculty. The third branch focuses on developing an interactive community, creating links between OC faculty and the wider worlds of academia and work through promoting faculty presentations, use of local resources, securing outside program funding, and working with guest speakers, district schools, and industry, community, and cultural groups. (Appendices include sample materials from the programs of each of the three branches, including the Shakespeare and Alternative Theater series, collaborative learning, holistic grading, critical thinking, mid-semester evaluation, the African-American history project, and notes on a workshop given to district middle school teachers.) (MAB)

Faculty Development on the Cheap

A Cost-Effective Approach to Building Intellectual, Instructional and Interactive Communities

ED 382 263

Laurel V. Williamson
&
Kevin Mulholland



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VALENCIA
Community College

Osceola Campus

JC 950 246

FACULTY DEVELOPMENT ON THE CHEAP

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1994 NISOD CONFERENCE

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INSTITUTIONAL CONTEXT

Valencia Community College's Osceola Campus is placed at the southern end of sprawling Greater Metropolitan Orlando. Strip malls and subdivisions alternate with swamps and pastures. The burgeoning campus has outgrown its facilities that are bounded on one side by a protected wetlands. Although a new campus will be opened in Kissimmee for the 1995 fall semester, at present one must battle not only the demands of teaching, but the challenges of snakes' visits to classrooms and offices. Two decades ago, Osceola Campus was a rural area, but since Disney's arrival in the early 1970's, it has become one of the fastest growing counties in the nation. That is bad for our snakes, but good news for enrollment managers.

Osceola Campus, thus, has the potential to rival Valencia's main campuses. In the interim, however, students, faculty and administration must make do with less. Osceola Campus is chronically under-funded and under-staffed. Two thousand students are served by only four tenured/tenure-track faculty, nine instructors on full-time temporary contracts, and a host of adjuncts.

These disadvantages are compounded by the fact that Osceola Campus is geographically remote from centers that offer significant professional and cultural enrichment. Osceola Campus is even removed from the new information superhighway. The current temporary location is not adequately equipped with telephone lines, let alone fiber optics and all of the other paraphernalia of modern communications.

Even though it is somewhat remote, Osceola Campus is no backwater. A previous NISOD presentation outlined attempts to create an academic environment that gave adjunct faculty an unusual measure of guidance as well as a real role in setting the campus agenda (see the file labelled "adjunct" on the disk). Osceola Campus is also dedicated to a faculty development program that aims to create a sense of community among all its faculty. A strong sense of community helps combat the alienation of adjunct and full-time faculty from the institution they serve. It also helps to create a dedication to using limited resources to provide an instructional program that is marked by excellence rather than mediocrity.

This faculty development program is molded by its institutional context. To be effective, it must serve the majority of faculty who are not tenured or tenure-track. It must also operate within the strictest of budget constraints.

GUIDING PRINCIPLES

The Osceola Campus faculty development program is founded upon a sharp distinction between what we would like and what we can get, a clear sense of what we do not want, and an even clearer sense of what fits the needs of an emerging campus.

As always, financial constraints provide the discipline needed to define the art of the possible. Osceola Campus has limited funds, and college-wide Staff and Program Development Funds are largely reserved for tenured and tenure track faculty. The activities described in this presentation were funded at a total direct cost of less than $2000.

Osceola Campus does not need the kind of faculty development program that dispenses large doses of theory without giving much practical advice. Community college teachers tend to be firmly committed to the principles of their disciplines, but they are utter pragmatists when it comes to pedagogy. A two-hour lecture on why instructors shouldn't lecture is met with derision, no matter how much supporting research is cited.

What Osceola Campus does need is a matrix of interlocking intellectual, instructional, and interactive communities. The **Intellectual Community** stresses scholarly discourse and cultural enrichment. It provides instructors with opportunities to discuss topics more meaningful than the latest version of the withdrawal policy. Faculty at a community college, especially adjunct faculty at a small and remote campus, need to have an opportunity to discuss ideas. The **Instructional Community** works to sharpen teaching skills. Instructors want and need specific advice on, and hands-on experience in, teaching strategies such as collaborative learning, holistic grading, and classroom management. The **Interactive Community** tries to create links between Osceola Campus faculty and the wider worlds of academia and work. This is especially important for adjunct and temporary faculty who do not have access to Staff and Program Development funds.

Dennis McGrath and Martin Spear's **The Academic Crisis of the Community College** describes a pervasive disarticulation between the faculty, students, and administration of most colleges. A viable and instructor-centered faculty development program can replace disarticulation and alienation with a greater sense of community.

CREATING AN INTELLECTUAL COMMUNITY

Attempts to engage faculty members in cross-disciplinary scholarly discourse have concentrated in three areas. In the last twelve months, Osceola Campus has sponsored programs in theater and mathematics, thus spanning both ends of the general education curriculum. Starting in Session I, Osceola Campus will be instituting an activity hour on Tuesdays and Thursdays. This will allow us to institute a planned series of seminars and workshops. These completed and planned activities are described below.

MATHEMATICS PROGRAMS:

Mathematics faculty have joined with other faculty in the following activities:

* **Seminars on Abstract Algebra**

  A series of five informal seminars explored this challenging field. This was especially stimulating to faculty who had graduated some time ago. It was also much appreciated by faculty members who concentrated on teaching preparatory courses in mathematics. They felt that these seminars allowed them to keep in touch with their discipline.

* **Round Table Discussions on Mathematics and Philosophy**

  Science, humanities, communications, and mathematics faculty came together to discuss the impact of mathematical ideas on philosophy and life. The group concentrated on the Pythagorean concept that knowledge should be in some sense limited to the favored few.

* **Dr. Howard Eves & Mathematical Design**

  Dr. Howard Eves, perhaps the foremost authority on the history of mathematics, spoke on how mathematical designs underlie the structures of modern life. A large multi-disciplinary faculty audience also enjoyed learning about Dr. Eves's experiences of working with Albert Einstein.

These events have helped mathematics faculty stay current in and enthused over their discipline. They have also brought faculty from other areas of the curriculum to a fuller appreciation of the utility and fascination of mathematics.

ACTIVITY HOUR PROGRAMS:

Scheduling conflicts have defeated many attempts at effective faculty development. Osceola Campus has already offered short programs at convenient times to a time-pressed faculty. These are described below. Starting in Session I 1994-95, Osceola Campus is creating an "activity hour" from 1-2 p.m. on Tuesdays and Thursdays. While this is primarily designed to facilitate student activities, it will provide a block of time when all our full-time faculty, and many of our adjunct faculty, will be free. Several programs are planned for this "free" hour.

* **Short Activities Already Completed**

  Students and faculty have been invited to a series of public lectures and presentations held during the day. They include poetry readings by Dr. Wright, a noted African-American poet, and a celebration of Caribbean culture. Faculty members have also shared their expertise on matters such as estate-planning.

  Faculty are also an integral part of Osceola Campus's **Evening With the Poets.** This is a gala affair to debut each year's edition of **Spectator**, Osceola Campus's arts magazine.

* **Planned Activities for the Session I Activity Hour**

  Communications faculty will lead several activities on writing for publication and personal enrichment. In part, these activities are designed around the forthcoming debut of a college journal designed to showcase faculty talents. These workshops will help faculty to prepare poetry, fiction, or expository writing for publication in the new journal or other periodicals. Also, the activities will involve creative writing exercises that help faculty tap into their poetic writing natures; the exercises are often as much for fun as for promoting serious results.

  A series of business communications workshops is also planned for both faculty and staff. This will target the content and format of correspondence, memoranda, reports, and charts and graphs in an effort to improve and promote continuity in communications on campus, with the college, and with business and academic communities.

The third series of events planned for Session I will be a series of discussions. Three faculty members from different fields will provide background reading beforehand and give a brief orientation to the issue prior to the discussion. He or she will then facilitate the discussion on the assigned topic. This discussion series will be keyed to broad intellectual and cultural issues, not pedagogical disputes. Tentative topics include

The Ethics of Genetic Engineering,
Multiculturalism as a Corrosive or Creative Force,
Deconstructionists: They Might Mean What They Say.

THEATER PROGRAMS:

The theater faculty development program was originally developed for humanities faculty who needed to know more about the cultural resources of greater Orlando. Osceola Campus requires attendance at cultural events to be part of every humanities course, and it is important for instructors to know what is available for students to attend. It rapidly became apparent than non-humanities faculty had a great interest in joining this program, so it evolved into a multi-disciplinary series of events.

This programs has two main parts. Faculty explored Shakespeare's works thorough the Orlando Shakespeare Festival. They went to the other end of the spectrum to attend several "alternative" theater events.

* **The Shakespeare Series**

Participants attended the Comedy of Errors and As You Like It at the Orlando Shakespeare Festival. They also saw the recent movie versions of Hamlet and Henry V. Dr. Stuart Omans, Artistic Director of the Orlando Shakespeare Festival, visited Osceola Campus to lead a seminar on the modern relevance of Shakespearean tragedy and drama.

* **The Alternative Theater Series**

Participants attended the Immigrant and Death of the Maiden at small and experimental theaters in Orlando. They also attended Orlando's **International Fringe Festival** which is as close to avant-garde as Florida gets.

CREATING AN INSTRUCTIONAL COMMUNITY

Osceola Campus should be a community of teachers as well as a community of scholars. Faculty development aims to create this community by recognizing and celebrating teaching excellence, by promoting interaction and dialogue between teachers of discrete and linked disciplines, and by providing opportunities to perfect teaching strategies.

PROMOTING EXCELLENCE:

Most of Osceola Campus's faculty are either part-time or temporary. These faculty traditionally do not get much recognition for their work. Osceola Campus tries hard to recognize and publicize teaching excellence on campus. Although this kind of program is not traditionally labelled as "faculty development," it goes a long way towards maintaining enthusiasm and commitment. As a corollary, Osceola Campus must also be dedicated to identifying those teachers who face need assistance in their attempts to improve their instructional abilities. Examples of celebrating excellence and correcting excesses are given below.

* **Evaluation Feedback**

  One of the most critical tools for promoting excellence is to provide detailed feedback on student and administrative evaluations of all faculty. Examples of this detailed feedback can be found in Appendix C.

* **Process of Excellence**

  Osceola Campus has secured an endowment from the Tupperware Corporation to promote an awareness of quality among faculty, administrators, and students. Four to five faculty members are honored annually for their commitment to the principles of quality.

* **Faculty Recognition Programs**

  Osceola Campus has an annual "Professor of the Year" competition sponsored by Phi Theta Kappa. In addition, it is aggressive in seeking recognition for its faculty in a wider context. For example, the recipient of the 1993-94 NISOD Award for Teaching Excellence is an adjunct instructor.

PROMOTING COLLABORATIVE TEACHING:

Working in a small campus environment demands a commitment to using all of the resources at your command. Bearing this in mind, Osceola Campus is working hard to get full-time and part-time instructors to support each other within their own discipline areas and within each other's discipline areas. We are also striving to create links between faculty members from different disciplines. Examples of ongoing projects include the following:

* **Osceola County African-American History Project**

  Faculty members from history, government, speech, communications, photography,and data processing have formed a team to help local high school students design a research project to explore Osceola County's rich African-American heritage. Students will be granted college-credit for their successful participation in this project.

* **Osceola Campus Faculty Interchange**

  Communications and government faculty operate on a barter system. Communications faculty help government students to plan effective papers. Government faculty brief communications students on how to find the resources they need for issue-oriented papers.

  Communications faculty also work with students in the A.S. legal assisting program. They provide a brief in-class review of writing skills, and they familiarize students and faculty with the writing remediation resources in the Learning Resource Center and Computer Laboratory.

  Valencia Community College offers a Student Success course that is designed to create more proficient students. Included in the course at Osceola campus is a "round-robin" of faculty and administrators who explain their teaching discipline and its place in the curriculum and discuss the student's role in the college, as well as the college's commitment to educational excellence.

* **Team Teaching in Humanities**

  Faculty from theater and history combine their talents to team-teach a multi-disciplinary humanities course on Renaissance & Baroque Europe.

PERFECTING TEACHING SKILLS:

Osceola Campus faculty take part in college-wide and campus-based programs. If an adjunct faculty member has to miss class to attend a workshop or seminar, college funds will be used to pay his or her substitute. All faculty, whatever their contract status, are kept apprised of faculty development opportunities. On-campus workshops include the following:

* **Teaching Honors**

  Dr. Earl Brown of Radford University led a seminar on how to organize and direct honors classes bearing in mind the unusual characteristics of honors students. He discussed retention strategies, student empowerment, and the importance of promoting risk-taking.

* **Using Windows**

  Using word-processing and spreadsheet software in a windows environment confused many of Osceola Campus's faculty. A series of hand-on workshops promoted a familiarity and ease with a productive new technology. Workshops were offered at beginner and advanced levels.

* **Using Collaborative Learning**

  Communications and mathematics faculty used their disciplines to show how collaborative learning could promote critical thinking. Participants gained a great deal of insight in how to plan for, and implement, collaborative learning in their own disciplines.

* **Holistic Grading**

  Osceola Campus, while promoting writing across the curriculum, is staffed by an overworked faculty. Communications faculty demonstrated how holistic grading can provide an accurate and quick measure of a student's achievement.

* **Portfolio Assessment**

  Learning is an evolutionary rather than static process. Conventional grading enforces an element of rigidity onto this process. Communications faculty led a workshop to show how students could use portfolios to demonstrate their ultimate mastery of course objectives.

* **Classroom Management**

This pending workshop addresses growing problems with student behavior that may be rooted in racial/ethnic tensions or simple immaturity. This workshop will describe strategies for defusing confrontational situations as well as longer term ways to promote a positive learning atmosphere.

* **Reading Reinforcement**

This workshop in planned for the fall semester in response to faculty complaints about student reading skills. Three workshops will be scheduled at different times to allow all full-time and part-time faculty to attend. These workshops will discuss strategies to reinforce reading in all disciplines and will offer a critical look at how the text reinforces reading.

CREATING AN INTERACTIVE COMMUNITY

Osceola Campus needs to combat insularity and isolation. Most of our faculty are temporary or part-time employees who are generally not eligible for reimbursement for travel and conference registration costs. Osceola Campus is also a troublesome drive away from its sister campuses or the nearest universities. Fiscal and spatial issues are not our only concerns. We also have to note the mindset of many faculty who see their classrooms as islands far removed from any larger part of college life.

Several programs address these issues. These aim to promote contact with faculty members' disciplines and profession, to foster relations with the community, and to foster interaction between colleagues on campus.

PROFESSIONAL & ACADEMIC INTERACTION:

While Staff & Program Development funds are limited to permanent faculty, Osceola campus has been aggressive in seeking funding for part-time and temporary instructors to attend conferences.

* **Encouraging Faculty to Become Presenters**

  Presenters at conferences find it easier to secure college funds than participants. All faculty are encouraged to develop proposals. For example, in the last three months, an adjunct humanities teacher has presented a paper on using film in the classroom to the Florida Historical Association and a speech teacher has secured funding to attend the National Collegiate Honors Council meeting on the strength of his proposal to present a program on exemplary team-teaching techniques.

* **Using Local Resources**

  Osceola Campus is fortunate in having Orlando, Tampa, and other major conference centers within reasonable distances. Frequently, we can fund registration costs and ask faculty members to cover their own travel costs. Faculty have attended meetings of Student Success, the Florida College English Teachers Association, the Florida Conference on Communications in the Community College, the Florida Association of Community Colleges, and a regional meeting of the American Psychological Association using this cost-sharing plan.

* **Securing Outside Funding**

  Some travel opportunities can be funded without using scarce college funds. In the last twelve months, Osceola Campus faculty have travelled to several foundation or publisher sponsored events. An adjunct humanities teacher, for example, was the only part-time participant in the Medici Foundation's series of conferences on the new Renaissance telecourse.

INTERACTION WITH THE COMMUNITY:

Osceola Campus is part of an institution that takes community interaction seriously. This concern will only be sharpened by the current redefinition of the college's mission to become a more effective part of economic development. Osceola Campus faculty are actively involved in the following:

* **Working with Industry**

  Part of Valencia's economic development initiative is an attempt to work with community and industry leaders to identify the kinds of training that will enable Valencia students to increase their earning power and local industries to increase their productivity. Osceola Campus faculty are active in several industry quality circles that are helping to define the college's mission for the next century.

  Osceola Campus staff are also active in local chambers of commerce. An outgrowth of this involvement is Osceola Campus's participation in Educators In Industry program.

* **Working with Community Groups**

  Osceola Campus faculty and staff are very active in leadership positions, particularly the Women's Resource Center and the Red Cross. Osceola Campus faculty have also been very active in using student clubs to work with community groups. Fund raisers and volunteer programs have benefitted adult literacy programs, the local children's home, Dreams for Teens, the Share program, the Council on Aging and a host of environmental programs.

* **Working With Cultural Groups**

Osceola Campus faculty have a close working relationship with the local theater, the Osceola Center for the Arts. The center frequently hosts campus sponsored activities such as film series and special presentations. Faculty and staff are also very active as supporters and participants in the Center's dramatic offerings and gallery showings. In May, for example, an art instructor has organized a showing of student work, a photography instructor has his own showing, and a speech instructor is directing Of Mice and Men.

* **Working With Guest Speakers**

Faculty in Legal Assisting, Student Success, and Anatomy and Physiology have formal programs of guest lecturers. Many other faculty use local experts in their classes.

* **Working With District Schools**

Osceola Campus works closely with local schools. Faculty have given in-discipline workshops to middle school and high school faculty. Osceola Campus is also leading an effort to bring community, school, and college resources together to allow local students to explore Osceola County's rich African-American heritage (see Appendix C for details). Osceola Campus faculty have also responded to a survey of their K-12 colleagues' needs be offering recertification courses in African History, The Philosophy of Science, and The Philosophy of Mathematics.

INTERACTION WITH COLLEAGUES:

Small campuses tend not to have a very audible voice in college-wide affairs, and they tend to offer limited opportunities for faculty development. Osceola Campus is far from inaudible and, as noted throughout this presentation, has an active program of faculty development.

* **Maintaining a College-wide Campus Presence**

Osceola Campus faculty are fully involved in college-wide activities. We have been especially concerned to have adequate representation on the committees and councils that shape college life. Osceola Campus faculty members are now fully represented on

those organizations. Many of these representatives are temporary or part-time faculty members. These faculty bring issues forth that are frequently ignored by committees dominated by administrators and tenured faculty.

* **Creating an Interactive Campus Culture**

Much of Osceola Campus's faculty development is done on-campus. As noted earlier, faculty have a rich menu of activities designed to promote a sense of intellectual and instructional community. All of these activities are intensely interactive, thus helping to break down isolation and insularity.

APPENDIX A

Sample Materials for **Creating an Instructional Community.**

i. The Shakespeare Series

ii. The Alternative Theater Series

January 19, 1993

To: Dr. Kinser
From: Kevin Mulholland
Re: Adjunct/Full-time Faculty Development Program

As you know, the current orthodoxy stresses bringing faculty members together to do more than discuss the deficiencies of their students. I would like to propose a program for both Communications and Humanities faculty for Session II.

This program would be based on a study of Shakespeare's plays. The main activities would be as follows:

* Faculty would attend the Orlando Shakespeare Festival's productions of The Comedy of Errors and As You Like It.

* We will watch classic and modern movies based on Shakespearean plays. tentative choices include the recent Henry V and Hamlet and the classic King Lear.

* A seminar led by Dr. Omans, Director of the Orlando Shakespeare Festival. This will be held on-campus.

* A readers' theater production of some of the faculty's favorite scenes. This will be led by Ron Colburn, professor of Speech.

All of this will cost about $30 per participant. I envisage the program having ten participants. Please give me your reactions as to the viability of funding this project. This would be a good use of Central Campus S.P.D. funds.

Thank you for your assistance on this.

c: Laurel Williamson

February 11, 1993

Professor Kevin Mulholland
Professor of Humanities
Valencia Community College
809 Osceola Boulevard
Kissimmee, FL 34744

Dear Prof. Mulholland:

I'd be happy to help with the faculty development program during the week of April 19-23. Since the Festival will be well under way by then, any of these days will be fine. The format will be lecture/discussion/participation. To that end, I'd like. Comedy of Errors some scenes available: II.ii. lines 109-ff.; III.ii. 1-71 (Luciana's exits "I'll fetch my sister to get her good will," and the last act, V.i. lines 132-ff.

Also, I'd like a couple from As You Like It: I.i.; I.iii. lines 37-ff; and III.iii. lines 316-ff. Any text will do.

As soon as you know, please tell me exact date, time and place.

Best,

Stuart E. Omans,
Artistic Director &
Professor of English, UCF

SEO/lsb

P.S. The Lunacium is fine.

Orlando Shakespeare Festival
30 S. Magnolia, Suite 250
Orlando, Florida 32801
407/423-6905

March 1, 1994

TO: Osceola Campus Faculty
FROM: Kevin Mulholland
RE: Alternative Theater Series

Last year, Osceola Campus's Shakespeare Series proved that the Bard is still honored in Orlando. This year, Osceola Faculty will have the chance to explore less mainstream drama. You are invited to participate in the faculty development program outlined below:

The Immigrant — Sunday, March 27 at 2:30 p.m. in the **Theater Downtown**.

The Immigrant explores an East European Jew's unlikely encounter with rural Texas.

Death & the Maiden — Saturday, April 16 at 8 p.m. at the **Civic Theatre's Second State Series**.

Death & The Maiden explores the aftermath of totalitarian oppression on hearts and souls. A victim exacts revenge on her oppressors.

The Fringe — Saturday, April 23 at 8 p.m. in downtown Orlando.

The Fringe offers a rich menu of alternative dramatic fare.

Dr. Kinser has agreed to fund this faculty development project if there are enough people willing to commit to the schedule outlined above. Please let me know if you are interested in participating in a series of events that should be both enjoyable and instructive.

c: Dr. Paul Kinser
Laurel Williamson

April 19, 1994

TO: Potential Fringers

FROM: Kevin Mulholland

RE: Fringe Festival

We are scheduled to attend the Fringe Festival on April 23. Such strict scheduling runs counter to the somewhat anarchic nature of the event. More prosaically, it doesn't fit into my schedule.

I have attached information on the festival, and I suggest that we go our separate ways. I plan on attending the festivities during the day on either April 30 or May 1.

Tickets are available at the Fringe Ticket Kiosk on the corner of Orange Avenue and Church Street. You will need a "fringe button" that will give you access to many of the events. Some performances charge a modest additional fee.

Have fun.

FRIDAY, APRIL 22

Time	Performance	Venue
1 p m	Young Fringe Filmmakers	Red
1 20 p m	Improv Jam	Blue
2 10 p m	Notes From Underground	Green
2 25 p m	Vital Signs	Purple
2 40 p m	Historias Para Ser Contadas	Orange
2 55 p m	Lost But Traveling	Red
3 30 p m	Son of White Man	Blue
3 55 p m	Psychotic Serenade	Green
4 15 p m	Tom & Sally	Purple
4 44 p m	Plastic Alligators	Red
5 p m	Alone With All My Sex	Orange
5 25 p m	Seven	Blue
5 45 p m	Spy Diary	Green
6 15 p m	In Close Quarters	Purple
6 30 p m	Shaving With the Kodak	Red
7 p m	Lorraine Bowen Experience	Orange
7 30 p m	Blackpool and Parrish	Blue
7 35 p m	A Woman Called Truth	Green
8 30 p m	Sensible Footwear	Purple
8 35 p m	Where Are the Hands?	Red
8 45 p m	Who s Afraid of Virgin Wool?	Orange
9 05 p m	The `F` Word	Green
9 15 p m	Best of Britches	Purple
10 15 p m	Arrogant Worms Dangly Bits	Blue
10 20 p m	Song and Dance	Red
10 30 p m	What Goes Up	Orange
10 40 p m	Love Me Blind	Green
10 50 p m	Why the Sky	Blue
11 55 p m	Triple Play	Purple
12 15 a m	Young Fringe Filmmakers	Red
12 50 a m		

SATURDAY, APRIL 23

Time	Performance	Venue
12 30 p m	Improv Jam	Blue
1 05 p m	Shaving With the Kodak	Red
1 10 p m	Your Guide to Stupid Music	Purple
1 50 p m	Lorraine Bowen Experience	Orange
2 p m	A Woman Called Truth	Green
2 30 p m	Why the Sky	Blue
2 45 p m	Boobs Cubed	Purple
3 10 p m	Where Are the Hands?	Red
3 30 p m	Bitter	Green
3 35 p m	Who s Afraid of Virgin Wool?	Orange
4 25 p m	Blackpool and Parrish	Blue
4 30 p m	Triple Play	Purple
5 p m	Song and Dance	Red
5 10 p m	Historias Para Ser Contadas	Orange
5 45 p m	Notes From Underground	Green
6 30 p m	Tom & Sally	Purple
7 p m	Lost But Traveling	Red
7 05 p m	Son of White Man	Blue
7 25 p m	What Goes Up	Orange
7 30 p m	Psychotic Serenade	Green
8 30 p m	Vital Signs	Purple
8 45 p m	Too Blonde	Red
9 15 p m	Spy Diary	Green
9 30 p m	The Road Less Traveled	Orange
10 15 p m	In Close Quarters	Purple
10 30 p m	Plastic Alligators	Red
11 05 p m	The First Love	Green
11 30 a m	Alone With All My Sex	Orange
11 35 p m	Seven	Blue
12 15 a m	Young Fringe Filmmakers	Red
12 30 a m	Best of Britches	Purple

SUNDAY, APRIL 24

Time	Performance	Venue
Noon	Young Fringe Filmmakers	Red
12 20 p m	In Close Quarters	Purple
1 20 p m	The Road Less Traveled	Orange
1 30 p m	The `F` Word	Green
1 40 p m	Song and Dance	Red
2 35 p m	Sensible Footwear	Purple
2 45 p m	Us — Talking Across America	Blue
3 15 p m	The First Love	Green
3 25 p m	Historias Para Ser Contadas	Orange
3 35 p m	Plastic Alligators	Red
4 20 p m	Boobs Cubed	Purple
5 10 p m	Psychotic Serenade	Green
5 25 p m	Lost But Traveling	Red
5 30 p m	Son of White Man	Blue
5 50 p m	Lorraine Bowen Experience	Orange
6 10 p m	Best of Britches	Purple
6 55 p m	A Woman Called Truth	Green
7 10 p m	Shaving With the Kodak	Red
7 25 p m	Improv Jam	Blue
7 35 p m	Alone With All My Sex	Orange
8 10 p m	Tom & Sally	Purple
8 25 p m	Notes From Underground	Green
9 15 p m	Where Are the Hands?	Red
9 25 p m	Arrogant Worms Dangly Bits	Blue
9 45 p m	Fool For Love	Orange
10 10 p m	Triple Play	Purple
10 10 p m	Love Me Blind	Green
11 p m	Why the Sky	Blue
11 05 p m	Too Blonde	Red
11 45 p m	Who s Afraid of Virgin Wool?	Orange
11 55 p m	Spy Diary	Green

MONDAY, APRIL 25

Time	Performance	Venue
5 30 p m	Why the Sky	Blue
5 40 p m	Sensible Footwear	Purple
6 p m	Bitter	Green
6 15 p m	TheatreSports	Red
6 40 p m	Fool For Love	Orange
7 15 p m	Arrogant Worms Dangly Bits	Blue
7 25 p m	Your Guide to Stupid Music	Purple
8 15 p m	Love Me Blind	Green
8 40 p m	Where Are the Hands?	Red
8 50 p m	Son of White Man	Blue
8 55 p m	What Goes Up	Orange
9 p m	In Close Quarters	Purple
10 p m	Notes From Underground	Green
10 30 p m	Too Blonde	Red
10 55 p m	Blackpool and Parrish	Blue
11 p m	Alone With All My Sex	Orange
11 15 p m	Boobs Cubed	Purple
11 45 p m	Spy Diary	Green
Midnight	Young Fringe Filmmakers	Red

TUESDAY, APRIL 26

Time	Performance	Venue
5 30 p m	What Goes Up	Orange
5 40 p m	Seven	Blue
5 55 p m	Love Me Blind	Green
6 15 p m	Best of Britches	Purple
6 35 p m	Plastic Alligators	Red
7 30 p m	Lorraine Bowen Experience	Orange
7 40 p m	The `F` Word	Green
7 50 p m	Us — Talking Across America	Blue
8 15 p m	Tom & Sally	Purple
8 20 p m	TheatreSports	Red
9 25 p m	The First Love	Green
9 45 p m	Fool For Love	Orange
10 15 p m	Sensible Footwear	Purple
10 20 p m	Improv Jam	Blue
10 45 p m	Song and Dance	Red
11 20 p m	Psychotic Serenade	Green
11 50 p m	Who s Afraid of Virgin Wool?	Orange
Midnight	Your Guide to Stupid Music	Purple

WEDNESDAY, APRIL 27

Time	Performance	Venue
5 30 p m	The `F` Word	Green
5 40 p m	Blackpool and Parrish	Blue
5 50 p m	Rondo Cubed	Purple
6 10 p m	Lorraine Bowen Experience	Orange
6 40 p m	Shaving With the Kodak	Red
7 15 p m	The First Love	Green
7 35 p m	Triple Play	Purple
8 05 p m	What Goes Up	Orange
8 20 p m	Seven	Blue
8 45 p m	Lost But Traveling	Red
9 10 p m	A Woman Called Truth	Green
9 35 p m	Your Guide to Stupid Music	Purple
9 50 p m	Who s Afraid of Virgin Wool?	Orange
10 15 p m	Us — Talking Across America	Blue
10 30 p m	TheatreSports	Red
10 40 p m	Spy Diary	Green
11 p m	Best of Britches	Blue
11 25 p m	Fool For Love	Purple
		Orange

THURSDAY, APRIL 28

Time	Performance	Venue
5 30 p m	The First Love	Green
5 35 p m	Us — Talking Across America	Blue
5 40 p m	Lost But Traveling	Red
5 50 p m	Alone With All My Sex	Orange
6 35 p m	Sensible Footwear	Purple
7 25 p m	Plastic Alligators	Red
7 25 p m	Psychotic Serenade	Green
7 50 p m	Fool For Love	Orange
8 15 p m	Your Guide to Stupid Music	Purple
8 30 p m	Blackpool and Parrish	Blue
9 10 p m	Where Are the Hands?	Red
9 10 p m	The `F` Word	Green
9 50 p m	Boobs Cubed	Purple
9 55 p m	Historias Para Ser Contadas	Orange
10 55 p m	Notes From Underground	Green
11 p m	TheatreSports	Red
11 10 p m	Son of White Man	Blue
11 35 p m	Vital Signs	Purple
11 40 p m	The Road Less Traveled	Orange

FRIDAY, APRIL 29

Time	Performance	Venue
12 05 p m	Where Are the Hands?	Red
1 p m	Seven	Blue
1 40 p m	Sensible Footwear	Purple
1 50 p m	Fool For Love	Orange
2 15 p m	Plastic Alligators	Red
3 p m	Love Me Blind	Green
3 25 p m	Triple Play	Purple
3 35 p m	Us — Talking Across America	Blue
4 p m	Song and Dance	Red
5 05 p m	Psychotic Serenade	Green
5 55 p m	Lost But Traveling	Red
5 56 p m	Alone With All My Sex	Orange
6 20 p m	Why the Sky	Blue
6 50 p m	A Woman Called Truth	Green
7 35 p m	TheatreSports	Red
7 45 p m	Your Guide to Stupid Music	Purple
7 56 p m	Lorraine Bowen Experience	Orange
8 05 p m	Son of White Man	Blue
8 20 p m	Spy Diary	Green
9 20 p m	Best of Britches	Purple
9 40 p m	Historias Para Ser Contadas	Orange
9 50 p m	Shaving With the Kodak	Red
10 p m	Improv Jam	Blue
10 05 p m	The First Love	Green
11 20 p m	In Close Quarters	Purple
11 50 p m	The Road Less Traveled	Orange
11 55 p m	Too Blonde	Red
12 10 a m	Arrogant Worms Dangly Bits	Blue

SATURDAY, APRIL 30

Time	Performance	Venue
Noon	Blackpool and Parrish	Blue
12 10 p m	A Woman Called Truth	Green
12 20 p m	Triple Play	Purple
1 p m	Shaving With the Kodak	Red
1 40 p m	Psychotic Serenade	Green
1 45 p m	Historias Para Ser Contadas	Orange
2 20 p m	Best of Britches	Purple
2 40 p m	Son of White Man	Blue
3 05 p m	Lost But Traveling	Red
3 25 p m	The First Love	Green
4 p m	Fool For Love	Orange
4 20 p m	Your Guide to Stupid Music	Purple
4 35 p m	Us — Talking Across America	Blue
4 50 p m	Plastic Alligators	Red
5 20 p m	Love Me Blind	Green
5 55 p m	In Close Quarters	Purple
6 35 p m	Where Are the Hands?	Red
7 05 p m	Spy Diary	Green
7 30 p m	Why the Sky	Blue
8 05 p m	The Road Less Traveled	Orange
8 10 p m	Boobs Cubed	Purple
8 25 p m	Song and Dance	Red
8 50 p m	Notes From Underground	Green
9 15 p m	Arrogant Worms Dangly Bits	Blue
9 43 p m	Lorraine Bowen Experience	Orange
9 55 p m	Sensible Footwear	Purple
10 20 p m	Too Blonde	Red
10 35 p m	Bitter	Green
10 50 p m	Improv Jam	Blue
11 30 p m	Who s Afraid of Virgin Wool?	Orange
11 40 p m	Vital Signs	Purple
12 05 a m	TheatreSports	Red
12 50 a m	The `F` Word	Green
12 50 a m	Seven	Blue

SUNDAY, MAY 1

Time	Performance	Venue
Noon	Too Blonde	Red
12 20 p m	Arrogant Worms Dangly Bits	Blue
12 30 p m	Notes From Underground	Green
12 45 p m	Historias Para Ser Contadas	Orange
1 45 p m	Shaving With the Kodak	Red
1 55 p m	Improv Jam	Blue
2 10 p m	Triple Play	Purple
2 15 p m	The `F` Word	Green
3 p m	The Road Less Traveled	Orange
3 50 p m	Song and Dance	Red
4 p m	Love Me Blind	Green
4 05 p m	Blackpool and Parrish	Blue
4 10 p m	In Close Quarters	Purple
4 40 p m	Seven	Orange
5 45 p m	TheatreSports	Red
5 45 p m	A Woman Called Truth	Green
6 25 p m	Boobs Cubed	Purple
6 40 p m	Who s Afraid of Virgin Wool?	Orange
6 45 p m	Why the Sky	Blue

BEST COPY AVAILABLE

APPENDIX B

Sample Materials for **Creating an Instructional Community**.

i. Materials for Workshop on Collaborative Learning

ii. Materials for Workshop on Holistic Grading

iii. Materials for Workshop on Critical Thinking and Writing

iv. Copy of a Letter of Evaluation and the Mid-Semester Evaluation Form Used to Garner Information.

11 October 1993

TO:

David Bogert	Kevin Mulholland
Ron Colburn	Don Ritzenthaler
Tim Grogan	Elizabeth Roos
Alda Harris	Victor Sanborn
Frank Johnson	Larry Schneider
Sonya Joseph	Michael Williamson
Sherry Moore	Jacci Wozniak
Mike Mott	Troy Henninger

FROM: Laurel V. Williamson

RE: Collaborative Learning Workshop

Attached are materials you will need to read for the collaborative learning workshop Wednesday, 13 October 1993, at 4 p. m. Please be prepared and be on time. It is very important that you read the short story and the mathematics review sheet before the workshop. If you cannot attend, please let me know as soon as possible so that a replacement can be found.

Ms. Roos and I look forward to seeing you Wednesday. Thank you for participating.

c: Dr. Paul A. Kinser

Literary Terms for Review*

Plot Structure: (1) Exposition is the laying out, the putting forth, of the materials in the story--the main characters, their backgrounds, their characteristics, interests, goals, limitations, potentials, and basic assumptions; (2) Complication is the onset of the major conflict, such as good versus evil, freedom versus suppression, independence versus dependence, love versus hate, knowledge versus ignorance, etc.; (3) Crisis is the turning point in the story in which curiosity, tension, and uncertainty are the greatest; (4) Climax is the consequence of the crisis, the story's high point, which may take the shape of a decision, an action, an affirmation or denial, or an illumination or realization; and (5) Resolution/denouement is the finishing of things after the climax, an untying of the action or falling away from the climax.

Symbol: A specific word, idea, or object that may stand for ideas, values, persons, or ways of life. Symbols may be universal, such as the sun symbolizing power and continuity; they may be cultural, such as apple pie symbolizing American hearth and home; and they may be contextual, which means they become symbolic only in the context of the individual work, such as the grandmother's hat in "A Good Man Is Hard to Find" symbolizing the destruction of her way of life.

Theme/purpose: The major or central idea of the work that the writer asserts and illustrates. Theme and purpose answer the question "What did the writer want the reader to think, feel, and believe, after finishing the story?"

Imagery: Language that creates vividness, that triggers the mind to fuse together memories of sight, sound, taste, smell, and touch. Imagery refers to images throughout a work.

Tone: The ways in which the writer conveys attitudes about the story material and toward the reader. In a discussion of the tone of a story, it would be necessary to describe how the author's presentation of material shapes these varying attitudes.

Setting: The natural, manufactured, and cultural environment in which characters live and move, including all the artifacts they use in their lives.

Atmosphere: The emotional aura invoked by a work.

Style: The manipulation of language, placement of words, presentation and format of prose in the service of content.

*All definitions borrow heavily from Literature: An Introduction to Reading and Writing, 3rd edition, editors Edgar V. Roberts and Henry E. Jacobs.

READING AND WRITING WORKSHOP

Don Ritzenthaler

English: Group B (Colburn, Grogan, Wozniak)

Mathematics: Group 4 (Harris, Joseph, L. Williamson)

Groups should first choose a facilitator to keep group discussion on track, a recorder to prepare notes of the discussion to be turned in, a reporter to report group's analysis to the class, and a responder to respond to other groups' questions or challenges. Each person in the group should be assigned a role. When the reporter speaks to the class, he or she should first read the assignment.
When the other groups question or challenge a group's assumption, the responder can either respond or recognize a fellow group member who wishes to respond.

English Exercise: This group should analyze the five-part plot structure of the story, answering the following questions. Where does the complication occur? What comprises the crisis and climax structure? What part is the resolution/denouement? Does the resolution/denouement resolve the story's issues or simply fall away from the climax? How does plot structure support theme/purpose?

Mathematics Exercise: Each group will be given the same two false statements. Each group must explain why the statements are false. Complete sentences must be used; no symbols are allowed. Before writing the specific and precise answers, the group should come to a consensus. There is to be one answer sheet per group.

Writing Across the Disciplines

and

Holistic Grading Workshop

1. Writing across the disciplines philosophy
2. Instructional strategies
   A. Word response/freewriting
   B. Short essay/paragraph as homework for springboard to class discussion
   C. Essay/paragraph testing
   D. Mathematics--the final response
3. Grading strategies (handouts)
4. Holistic training

Holistic Grading Workshop

Essay Scoring Key

A-1 : 2, looking down
A-2 : 3, looking up
A-3 : 4, looking up
A-4 : 3, looking down
A-5 : 4, looking up
A-8 : 6
A-9 : 5
A-11: 1
A-12: 2

B-1 : 5
B-2 : 1/2 split
B-3 : 4
B-4 : 3, looking up
B-5 : 1
B-6 : 6
B-7 : 3, looking down

5 April 1993

TO:

Sue Beechum	Brian Joseph
David Bogert	Sonya Joseph
Tom Caiazzo	Carolyne Miller
Susan Christopher	Kevin Mulholland
Alda Harris	Nancy Napier
Doreen Heard	Elizabeth Roos
Allan Jackson	Nancy Sax
Frank Johnson	Gloria Springfield

FROM: Laurel V. Williamson

RE: Follow-up Materials from Holistic Grading Workshop

Under separate cover, I have sent you a packet of materials related to the Holistic Grading Workshop. The materials deal with a variety of issues from grading techniques to use of journals. If you have any questions, please do not hesitate to call me: 847-9496 (Kissimmee) or 239-6995 (Orlando).

Thank you for your attendance at the workshop and your interest in the subject.

Critical Thinking Through Writing Workshop

Introduction

Notecards: writing/thinking

General discussion of cards and move into specific strategies used in classes

Portfolio usage

Groups for portfolio creation

Break

Discuss portfolios

Read story

Groups for story analysis

Discussion of story

Grading procedures, holistic grading, peer editing, literature handouts

30 March 1994

TO: William Tapp

FROM: Laurel V. Williamson

RE: Critical Thinking Through Writing Workshop

Enclosed are the sign-in list and the workshop evaluations. Overall, I was pleased with the evaluations, although I have two suggestions. Please do not schedule back-to-back workshops that do not allow people to take a lunch break. Not only did this cause me to have to rearrange my presentation to include a thirty-minute break so people could go to the cafeteria, but it made the pace of the workshop too rushed.

The second suggestion is that we need to do discipline-specific workshops on this subject. I discussed this with one of the workshop participants, Sue Matthews, who had wanted specific suggestions for her biology classes. Although we addressed separate disciplines briefly in the exercises, there was not time to go in depth into the topic, and with a workshop that includes so many disciplines, the presenter cannot focus on one discipline at the exclusion of others.

Again, thank you for asking me to do the workshop. I think it all went very well; the participants were very involved and contributed a great deal to the success. Please let me know if I can assist you with further training, or if there is payment for services rendered, what paper work needs to be completed.

c: Dr. Paul A. Kinser
Dr. Edmund K. Gross
Dr. Randall Stovall
Sue Matthews

30 March 1994

TO:

Linda Anthon
Jody Baus
Randy Blankenship
Thomas E. Britt
Jennifer Britton
Ralph R. Clemente
Aida E. Diaz
Jeffery Donley
Desmond Duncan Jr.
Fitzroy Farquharson
Noelle S. Geiger
Lynn Hearn
Debra L. Hollister
Lorraine Gables Kildow
Martha Krupa
Frank W. Kynast
Diann Lapin
Sue S. Matthews
Vivian Mejias
Kevin Mulholland
Mary Jo Pecht
Jane Renfroe
Victor Sanborn
John D. Scolaro
Michael Shugg

FROM: Laurel V. Williamson

RE: Writing to Improve Critical Thinking Workshop, 29 March 1994

Thank you for attending the recent workshop on teaching critical thinking through writing. Your enthusiasm and participation made the workshop a success, and I learned a great deal from each of your comments.

I have written a memorandum to Dr. William Tapp and made two suggestions: no more back-to-back workshops with no lunch break and follow-up workshops that would be discipline specific. Although we touched on how to incorporate writing strategies in several disciplines, there was not enough time to get specific about how to address thoroughly each discipline represented.

Again, thanks for your attendance and for your kind comments on the evaluations.

12 November 1992

TO:
FROM: Laurel V. Williamson
RE: Mid-semester Evaluations

After reviewing the mid-semester evaluations for CHM 1025C, it seems the course is going fairly well. Of course, in an area such as chemistry, it is inevitable that you will have students who are having difficulty with the course, but in general the comments indicated that you were knowledgeable and thorough. Seeing how much time you offer to students outside of class, I know how dedicated and helpful you are.

There were many comments, however, about what students described as your "arrogance" and "sarcasm." The following are a few of the responses to the question "What did you like least about the instructor?":

> "He didn't care for someone to ask questions that seemed stupid to him."
>
> "Too self confident--to the point of being occasionally arrogant. Sometimes ridicules students who do not understand a concept."
>
> "Sometimes negative towards students for asking questions."
>
> "Often times can be extremely sarcastic, sometimes makes students wary to ask a question because he might embarrass you."

Again, let me assure you that I have no doubt of your competence or your dedication. Overall, you are doing a good job in the classroom, but it is apparent that some students feel more intimidated than is perhaps good. Also, one final comment from a student concerned race: "He showed partiality toward grading of a particular person's exam. Maybe it's because he or she is of a particular race!!" This was only one comment on the evaluations, but I wanted you to be aware of it.

There were many, many comments about the fine job you are doing, and I do not want to mention only the problems. Students felt you reviewed material thoroughly, gave good examples, and helped them to understand difficult concepts.

If you would like, we can discuss the evaluations further, or you might wish to speak with Tim Grogan, the academic leader in this area. Thank you for all the good work you do for the Osceola Campus.

cc: Dr. Paul A. Kinser

MID-SEMESTER EVALUATION OF INSTRUCTION

Below are questions about classroom instruction. Mark the answer sheet with your general assessment of the class.

1. Does the instructor begin class on time?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

2. Does the instructor hold class the entire period?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

3. Is adequate time provided for questions during class?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

4. Are the instructor's answers to questions understandable?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

5. Does the instructor use teaching strategies other than lecture, i. e. chalk board, video, slides, etc.
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

6. Has the instructor given you a clear idea of your performance in the class thus far?
   A. Yes
   B. No

7. Are you able to access the instructor outside the classroom during scheduled office hours?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

8. Is the text valuable in preparing you for class and/or tests?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

9. Does the instructor use the beginning of the class as a time for review?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

10. Does the instructor use the end of class to summarize what has taken place in that class?
   A. Always
   B. Most of the time
   C. Sometimes
   D. Not usually
   E. Never

11. Do you understand fully how you are going to be graded or evaluated in this class?
   A. Yes
   B. No

12. Are tests and papers returned in a timely fashion?
    A. Always
    B. Most of the time
    C. Sometimes
    D. Not usually
    E. Never

Listed below are teaching characteristics. Mark the answer sheet with the opinion that most closely agrees with your feelings. Read the description completely and carefully before answering.

13. Organization of class meetings
    A. Exceptionally well organized
    B. Good organization
    C. Satisfactory organization
    D. Poorly organized
    E. Noticeable lack of organization

14. How interesting are class meetings?
    A. Extremely interesting
    B. Very interesting
    C. Somewhat interesting
    D. Mildly interesting
    E. Not interesting

15. Clearness of explanation
    A. Meaning always clear and explanation complete
    B. Meaning usually clear and some explanation
    C. Meaning sometimes clear
    D. Meaning occasionally unclear
    E. Meaning usually unclear

16. Openness to student opinion
    A. Encourages students to think for themselves
    B. Usually does so
    C. Respects student opinion
    D. Tolerates student opinion
    E. Unconcerned about student opinion

17. Is instructor easy to talk to and get help from?
    A. Friendly, eager to help
    B. Available and helpful
    C. Helpful when student pushes
    D. Difficult to get help
    E. Not helpful

18. Does instructor speak understandably?
    A. I always follow
    B. I usually follow
    C. Sometimes I cannot follow
    D. Usually I cannot follow
    E. I can never follow

19. Main objectives of the course
    A. Clearly explained and made obvious throughout course
    B. Explained at start of semester
    C. Implied, but not stated
    D. Objectives are vague
    E. Objectives are unknown

Comments about course:

Comments about instructor:

APPENDIX C

Sample materials for Creating an Interactive Community.

i. Project Notes and Projected Course Outline for African-American History Project involving District Schools, Community Leaders, and Osceola Campus.

ii. Notes on a Workshop Given to District Middle School Teachers.

4 February 1994

TO: Ron Colburn
Michael Magruder
Kevin Mulholland
Don Tuthill
Michael Williamson

FROM: Laurel V. Williamson

RE: Black History Project, 1994-95

Please attend a meeting Friday, 11 February 1994, at 1:00 p. m. in my office to discuss a Black History Project that will begin August 1994 for students at Osceola High School. The project will carry Valencia college credit and will involve a team teaching approach. Although there will be a high school faculty member who will serve as project coordinator and several volunteers from the community who will be involved, I would like you to be on the team that plans the project and, perhaps, participate in the instructional program.

Dr. Paul Kinser and I met with Dr. Conrad Randolph and Tina Carmichael of Osceola County and Geraldine Thompson of Valencia, who are initiating this project. Attached is a concept paper prepared by Dr. Randolph that will give you a general idea of the purpose. We are very excited about this project and have already had a brainstorming session about possible components. This may tie in nicely with a proposed teacher recertification course in African history that Mr. Mulholland and I have been working on.

I look forward to seeing you at the meeting. Thank you for your time. Let Mary Jane Young know whether or not you'll be able to attend.

c: Dr. Paul A. Kinser
Geraldine Thompson

11 April 1994

TO: Dr. Paul A. Kinser

FROM: Laurel V. Williamson

RE: Notes from African-American History Project meeting, 7 April 94

Attending the meeting were Laurel V. Williamson, Conrad Randolph, Carol Murphy, Ruth Spence, and Elaine Lowell.

The following issues were discussed:

1. Security for artifacts and exhibits. Spence and Lowell related incidents at the Osceola County Historical Society's museum that could be avoided with careful preparation and security.

2. Valencia faculty and responsibilities. Williamson indicated that Valencia could be flexible and work within any framework established by Osceola High School. She also felt it would be appropriate to begin working on the course curriculum after the high school coordinator had been identified, so that the person could be included in the planning process.

3. Advisory committee. Randolph did not have a job description ready for the advisory committee members, but the group agreed that the existing list was adequate, though additional persons might be included. Two additional names mentioned were Dorothy Allen and Vernice Clark. The group also felt that the committee needed a chair to assist with setting up meetings and keeping the committee on task. It was also noted that the group should include representation from all socio-economic levels in order to open doorways to community members and establish a trusting atmosphere that would aid students in getting information. The following were responsibilities of the advisory committee: oversee continuation of the project; help to keep the project community-focused; oversee the documentation and visualization of the African-American project; serve as liaison between the community and those involved in the project; and provide direction for the project when needed. It was agreed that these responsibilities would serve as the job description.

4. Spence and Lowell identified resources in their library that might serve as sources for the project. It was agreed when the larger group met again, they would attend and provide a list of sources that might be appropriate for the project, including artifacts and photographs.

5. The group decided the course would include the time period of 1900 to present.

6. Carol Murphy presented a memorandum to the group that had been sent to Chuck Paradiso, delineating concerns about the course. The first was registration and marketing. Registration for OHS students has already taken place, and the course was not included in the list of courses. Therefore, there are no students who have factored the course into their schedules. The method by which students can sign up for the course and the credit hours have not been identified. The high school equivalent for one hour's credit of semester's work is 75 contact hours; there can be credit given for in-class work and for field work. The course may be more than one credit hour. For Valencia's purposes, the course will be three college credit hours.

The second concern was the coordinator. This person has not been identified; the group felt that the person should be identified within the next 30 days. Murphy pointed out that many of the high school instructors have already made plans for the summer and would not be able to participate in the curriculum development.

A concern about the course's schedule was also an issue. Would it be a block of time at the end of the day--periods 5 and 6 or 6 and 7? Or would a special time be allotted that went beyond the regular school sessions? Murphy indicated that this decision could only be made by Dr. John Drewes, so the group decided that a meeting should be scheduled immediately for Dr. Paul Kinser, Dr. John Drewes, Chuck Paradiso, Carol Murphy, Conrad Randolph, and Laurel Williamson to address these scheduling problems. A date of Thursday, 21 April 1994, was tentatively set. It was noted that it was imperative that all members be at the meeting; otherwise, the issues could not be resolved.

Transportation was also a problem. It was suggested that this issues be brought up at the 21 April meeting.

7. Marketing the course was discussed, and Murphy suggested that the OHS graphics art class be asked to produce a flyer as part of their course work. This would involve more students and provide further publicity.

8. Several community members were identified who were ages 86 to 100. It was suggested that Valencia faculty and the OHS coordinator begin oral histories with these people immediately; these interviews and video tapes could serve as models for the students when the course began. A sense of urgency was expressed because of the community members' ages.

9. It was suggested that a mentoring process might be included in the course that would involve UCF students or Valencia clubs, such as the Multicultural Association. Perhaps, these students could take the course for credit with mentoring as one of their course objectives.

African-American History Project
Minutes of Meeting
14 April 1994

Attending: Dr. John Drewes, Dr. Paul A. Kinser, Chuck Paradiso, and Laurel V. Williamson

1. Fannetta Gooden was selected as coordinator for the project. Ms. Gooden is an OHS English professor. She has a bachelor's degree, so Valencia will need to write a justification for her or list her as "coordinator," rather than professor.

2. Discussion was held about the credit assigned to the course, both for Valencia and OHS. The course will run one year or two semesters, which would equal six hours of Valencia dual enrollment credit. This will be three hours of AFA 2150 (African-American History and Culture) and three hours of one of the following: sociology, humanities, or anthropology. The unidentified three hours of credit will be decided by the involved faculty members and the high school coordinator. There will also be one hour high school credit per semester (two hours for the year); this will be English credit, and Ms. Gooden will provide regular English instruction to provide 11th or 12th grade English credit. If a dual enrollment student wishes to take dual enrollment English, the high school regular English credit will be listed as elective credit for the student.

3. The course will be scheduled in a block from either 12:00-2:00 p. m. or 12:30-2:30 p. m. It will run five days a week. Tentatively, Valencia faculty's schedules will be such that they will be able to participate on Tuesdays and Thursdays.

4. There will be a computer literacy component in the course, supervised by Valencia faculty member Dale Husbands. There are adequate labs in the high school setting to do this. The high school labs are set up with MicroSoft Works.

5. There will be signed releases from the parents so that students may provide their own transportation for small group field work. Also, Geraldine Thompson will provide approximately $500 of grant money for bus rental so that the full class will be able to take field trips, etc.

6. Publicity and marketing needs to include stories in the *News Gazette*, handled by reporter Nancy Pfeister, and in the *Osceola Sentinel*, handled by reporter Susan Jacobson.

7. Claude Woodruff was identified as a resource for the project. A retired teacher, he owns Osceola-que; he was one of the original black cowboys in Osceola.

8. A meeting needs to be set up for Kinser, Paradiso, Drewes, Williamson, Carol Murphy, Gooden, and appropriate high school guidance personnel, and Valencia faculty to discuss the course, so that guidance counselors will be able to describe the course to potential students.

9. A meeting needs to be set up early next week for Valencia faculty and Gooden to begin curriculum development. This meeting would necessarily precede the larger meeting.

HUM 2930 - SELECTED TOPICS IN HUMANITIES
THE AFRICAN-AMERICAN EXPERIENCE IN OSCEOLA COUNTY

Fannetta Gooden
Valencia Community College, Osceola High School
Session 1, 1994-95

COURSE INFORMATION

HUM 2930 - Selected Topics in Humanities is a 3 credit hour course that provides an introduction to the diversity of the twentieth century African-American experience in Osceola County.

HUM 2930 will present information on the history, culture, and literature of the African-American community. It will also stress the research skills that will be needed to explore the heritage of Osceola County's African-American community. Students will be expected to analyze, synthesize, and evaluate the products of their research in written, oral, and audio-visual work.

This course will thus wholly or partially reinforce the following CLAST competencies and Valencia graduate competencies:

Valencia Graduate Competencies:

* Think critically and make reasoned choices by acquiring, synthesizing, and evaluating knowledge.
* Read, listen, and write effectively
* Clarify personal strengths, values, and goals in relation to cultural values.
* Recognize the value of aesthetics

CLAST Competencies:

* Reading Skills
* Essay Skills
* English Language Skills

INSTRUCTOR INFORMATION

Name: Fannetta Gooden
Office: Osceola High School
Telephone: 846 5407
Office Hours: Announced at beginning of Session 1.

EDUCATIONAL MATERIALS

Students will be given handouts and research materials as the course progresses.

EVALUATION

Grades will be assigned on the basis of a student's mastery of the material and concepts covered in the course. This will be assessed as follows:

Tests: Tests and examinations are worth 50% of the final grade. There will be 4 non-cumulative tests worth a total of 40%. These tests will require students to respond to objective and essay questions. The final will be worth 10%. This will consist of two essay questions that ask students to discuss themes that run throughout the course.

Papers: Writing assignments are worth 20% of the final grade. Details on these papers will be forthcoming in the first week of the semester.

Research: You will be expected to conduct several research projects, both individually and in groups. These projects are worth 30% of the final grade.

The grading scale is: 93+ = A, 86-92% = B, 78-85% = C, 70-77% = D, 0-69% = F.

A student may withdraw at any time before October 18 by filing a withdrawal form in the Admissions Office in Building I and receive a **W** for a grade. After this date, if a student withdraws or is withdrawn by the professor for excessive absence or other reasons, the professor will assign a withdrawal grade of **WP** (Withdrawn Passing) or **WF** (Withdrawn Failing), based upon the student's academic achievement in the class as of the last date of attendance. A W or WP will not be calculated in the grade point average; a WF will be calculated as an F in the grade point average. If a student fails to take the required final examination, the professor will assign a WF.

CLASSROOM POLICIES

Attendance: Valencia's attendance policy is that a student will be present for all class meetings (p. 35 college catalog). Missed tests or missed assignments will be assigned zero credit.

Honesty: Students must do their own work; there are no exceptions. Students who cheat or plagiarize in any way risk dismissal from the class and expulsion from the college. Any assignment that is completed dishonestly will be given zero credit.

Conduct: There will be no eating and drinking in the classroom. Tardiness is unacceptable as is any kind of abusive or intolerant behavior. Much of your course work will take you out in the community. You will be expected to reflect credit on Osceola High School and Valencia Community College at all times.

The instructor is there to help you, not just to issue sanctions. Students are encouraged to contact the instructor periodically. This is especially important for the writing assignments. The instructor will review any rough drafts and make suggestions for improvements that might lead to a better grade. If a student has any disabilities or special circumstances that might affect his/her performance in the course, please tell the instructor.

DISCLAIMER

Course policies and procedures may be changed at the discretion of the instructor; students will be advised of any changes in writing.

SPECIAL RULES

All writing assignments are due during class on the day assigned. Papers handed in late will be penalized a letter grade for every working day they are late.

COURSE DESIGN

HUM 2930 is the first half of a one year project of discovery that will allow students to explore the history and culture of African-Americans in Osceola County. The course is supported by the instructor, Ms. Fannetta Gooden, a team of Valencia Community College faculty, and an Advisory Council drawn from the community.

The program of studies will be as follows:

INTRODUCTIONS:

Students will be introduced to all of the individuals involved in this project. Preliminary discussions on the scope and direction of the project will take place between the students, faculty, and advisors.

CREATING A FRAMEWORK FOR UNDERSTANDING:

If students want to learn about a culture, they must know some of the milestones that that culture has passed. Faculty will give a series of lectures on the most important historical developments in Osceola County and the U.S.A. from 1900 to the present. Students will also begin to explore some of the works of art and literature that were shaped by, and helped shape, those events.

DEVELOPING RESEARCH TOOLS:

Students will begin to learn how to explore the African-American experience in Osceola County. A multi-disciplinary team of faculty will share the following skills from their own discipline areas.

* **Oral History Interviewing**
* **Still and Video Photography**
* **Oral Presentation of Research**
* **Using Databases and Word Processing**
* **Searching for Documentary Evidence**
* **Citing Evidence in Research papers**
* **Designing Research Projects**

BEGINNING IN RESEARCH:

Students will complete a series of small research projects that will field-test the skills they have learned in the classroom. These projects will be designed and conducted individually and collaboratively.